

VOICES OF HOPE

light in the dark and hope in times of despair



vox musica in concert with
Daniel Paulson, founder/music director

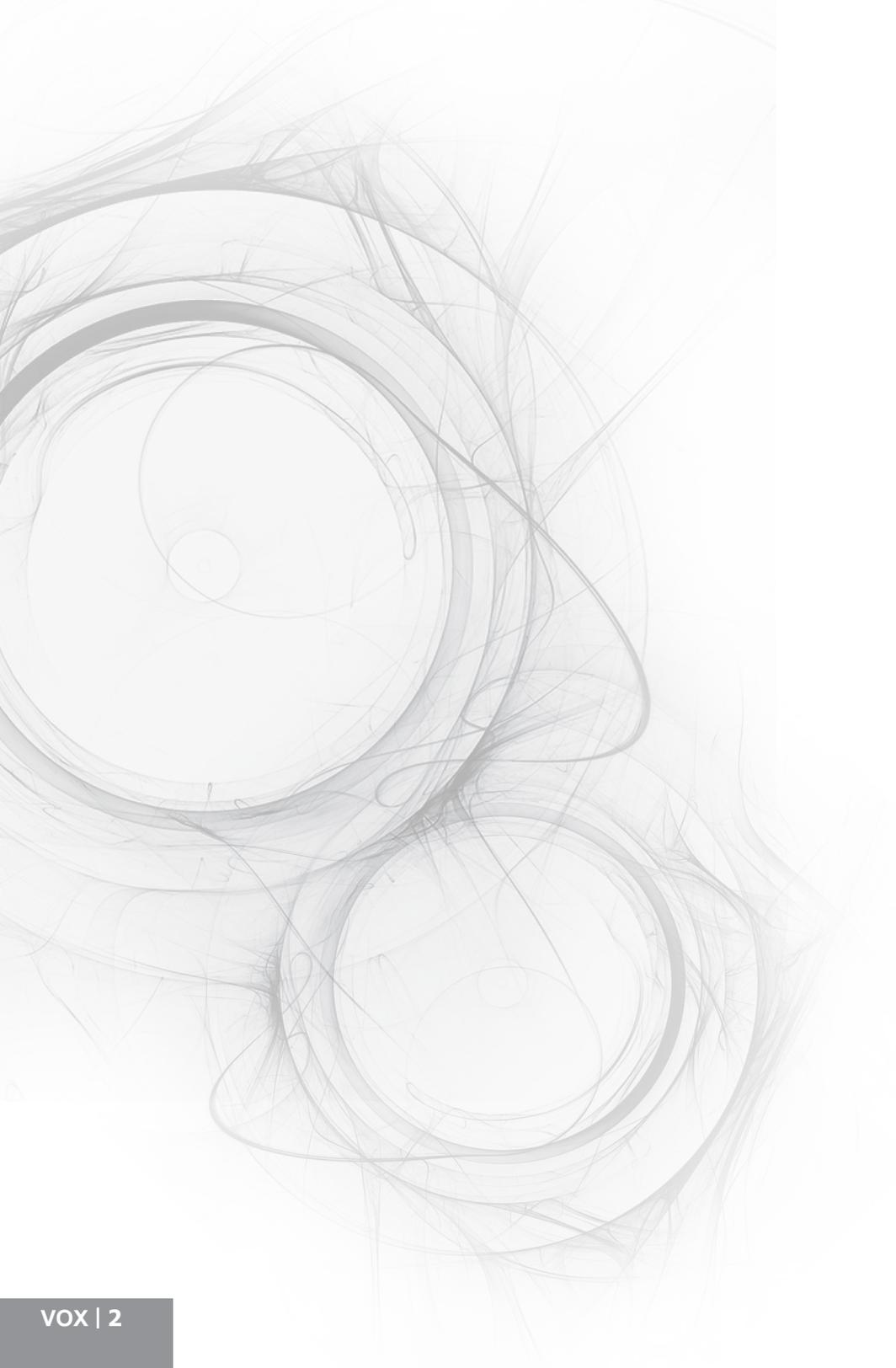
the choral project

Daniel Hughes, founder/music director

**MUSIC
WORTH
SHARING**

4.22.17 Mission Santa Clara de Asis

4.23.17 Beatnik Studios



Welcome,

Daniel Hughes (conductor of The Choral Project) and I are honored you are here at this performance to take part in a concert that reminds us of our humanity, our interconnectedness, and our need for community. Daniel and I have long spoken about collaborating in concert. Time finally gave us the opportunity to do so, and we are thrilled at the combination of sounds and collective musical talent!

The program includes music about strife, hope, loss, and light. The concert opens with three prayers in three languages: Latin, Aramaic, and Hebrew; there is something powerful about the juxtaposition of three prayers from three different times, places, and spiritual points of view that all cry out to the Divine for hope and healing.

Other selections on the concert include songs about loss (Lajos Bárdos's dramatic "Libera Me" and Jake Runestad's heartbreaking "And So I Go On"), songs about spiritual transformation (Heather Razo's setting of Rumi's mystical "I Want To Sing" and Carlos Surimach's setting of St. John of the Cross's ecstatic "Noche Oscura del Alma"), and songs about light (Karin Rehnqvist's shimmering "Ljusfalten" and Brian A. Schmidt's celestial "Lux æterna." The centerpiece of the program is the world premiere of "Refugees": a work that Daniel Hughes wrote in response to much of the heart-crushing hate speech around immigrants that have flooded the online and broadcast communities. It is set to the incredible poetry of online poet Brian Bilston, and seeks to change minds by changing one's viewpoint. The concert concludes with "Hope for Resolution" by Paul Caldwell & Sean Ivory: a song about healing and possibility when things are darkest.

We hope that this concert changes you like it has changed us. More than ever, the world needs love. To that end, we sing to you with full hearts and souls, thankful that you are here to listen to our gifts.



Daniel Paulson
Founder/Music Director
Vox Musica



Daniel Hughes
Founder/Music Director
The Choral Project

ABOUT VOX MUSICA



Vox Musica was founded in 2006 in a niche of untapped potential in Sacramento's budding classical music scene. Vox Musica is committed to excellence in performance of diverse and challenging choral literature for women's voices and is dedicated to promoting new works, including many premiers and commissioned works. Through collaborations with composers, conductors, choirs and musicians from around the world, Vox Musica's featured concert projects have included collected works from the 18th century Venetian Ospedali, eastern music from India, Persia, and Georgia, a concert project for Taiko Drums and Women's Choir, a concert project for DJ and Women's Choir, and more recently a concert project for looping violin and Women's Choir. Vox Musica has released one compact disc, has been a featured artist on the prestigious Old First Concert Series in San Francisco and the American Choral Directors Association's 2011 National Convention in Chicago, IL. More recently, Vox Musica was selected as the recipient of the 2015-16 American Society of Composers and Publishers (ASCAP) National Award for Adventurous Programming.

"This new vocal ensemble is a welcome addition to the Sacramento music scene and they proved it by delivering the goods on a smartly selected program."

- Sacramento Bee, 2006.

"The recent arrival of the choir Vox Musica to the Sacramento music scene is also indicative of the talent moving into the area that highly values new music."

- American Music Center, 2007.

"The singers and conductor Daniel Paulson threw down a breathtaking performance of my Three Nightsongs."

- Joshua Shank, 2008.

"The ensemble breathed refreshing life into three contemporary arrangements of a 15th-century hymn 'Es Ist Ein Ros Entsprungen'."

- Sacramento Bee, 2010.

Sarah Henshaw, soprano I
Anne-Marie Endres, soprano I
Stephanie Tomicich, soprano I
Paige Kelly, soprano II
Susanna Peoples, soprano II
Erin Brothers, soprano II

Veronica Tonus, alto I
Dana Daggett, alto I
Heather Razo, alto I
Ema Gluckmann, alto I
Mary Frank, alto II
Jennifer Crawford, alto II
Cat Fithian, alto II

WWW.VOXMUSICA.NET

FOUNDER/MUSIC DIRECTOR

Daniel Paulson, holds a Bachelor of Music degree in voice performance from Sacramento State University, and a Masters of Music Degree in Choral Conducting from the Three-Summer Masters of Music degree program at California State University, Los Angeles. Daniel is a student of Dr. William Belan, Professor Emeritus of Choral Studies at California State University, Los Angeles, and Donald Brinegar, Professor Emeritus of Choral Studies at Pasadena City College and adjunct Professor of Graduate Choral Conducting at the University of Southern California. His extended education includes studying early music with the Western Wind Ensemble, the King's Singers, and with the American Bach Soloists. In the Summer of 2014 he spent a month teaching vocal/choral music as a guest lecturer at the National University in Costa Rica. Hailed as an "astute programmer" and a conductor who can "coax urbane performances from his singers," Daniel has been a featured conductor on the International Festival of New American Music in Sacramento, CA, the Old First Concert Series in San Francisco, CA, the Northern Zone Music Educators Association's High School Honor Choir in Nevada, CA, and the American Choral Directors Association's 2011 National Convention in Chicago, IL. Recently, he was awarded the American Society of Composers and Publishers (ASCAP) 2015-16 National Award for Adventurous Programming. Currently, he is Professor of Voice and Choral Music at Sacramento City College, is a resident artist with the Tahoe Symphony Orchestra and Chorus, and serves as Founder & Music Director for Vox Musica.



"Paulson has proved himself to be an astute programmer. He's not afraid of taking chances."

- Sacramento Bee, 2007.

"Stunning performance of my Desertscares; Paulson made it come to life."

- Maggi Payne, composer, 2008.

"Paulson coaxed a multi-layered sound from the singers. This gave a transcendent feel to the music, whose mysterious dimensions were delicately revealed."

- Sacramento Bee, 2010.

VOX MUSICA

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ABOUT THE CHORAL PROJECT



The Choral Project, founded by Artistic Director Daniel Hughes in 1996, has been hailed by San José Mercury News as “a Bay Area jewel,” stating that “there is nothing subtle about why this is one of the best choirs you will ever hear.” This group of multi-talented singers has earned an outstanding reputation for performing high-level choral

literature and bridging the gap between text and music, singer and spectator. The 54-voice ensemble has performed throughout the world in concert performances and choral festivals to great acclaim. They are widely recognized for presenting and preserving great works of choral literature from a wide range of traditions from around the world that express the region’s diversity. The group is equally committed to innovative and dramatic presentations in concert, as well as promoting the choral art through the premieres of new works.

Bachtrack.com described The Choral Project’s recent concert with The King’s Singers as “...a rare opportunity to hear two internationally renowned vocal ensembles share a unique body of work. Those of us in the audience experienced the rather odd, “other-worldly” musical sensation of almost too much perfection, if that seems possible.”

The Choral Project has released eight albums: *The Cycle of Life*, *Of Christmastide*, *Americana*, *Water & Light*, *Winter*, *One is the All*, *Tell the World*, and *Yuletide*, a festive collection of holiday favorites. These recordings can be found on choralproject.org, iTunes, CDBaby.com, and in the lobby of tonight’s venue.

SOPRANO

Randy Chastain
Carolyn Derwing
Tiffany Dzeryn
Valerie England
Roxane Fedrigo
Andria Gaskill
Sydney LaMorte
Summer Latimer
Ashley Lewis
Emily Macway °
Sarah Nitzen
Denise Owen *
Josephine Taubert
Karen Werner
Barbara West °

ALTO

Lori Abrahams
Tina Alberti
Kathy Armstrong
Leah Drake *
Yoshiko Fukui
Nicki Kerns
Kathleen Kuebelbeck
Nancy Loshkajian °
Rebecca MacKnight
Viva Millán °
Carly Munson °
Kathy Peng
Sheila Sardi
Amanda Sullivan

TENOR

Mike Fotinakis
Tony Giannetti
Matt Halverson
Afan Huang
Drake Jones
Brendan Mar °
Rick Mixon
Juan Pablo Rico
Eric Tooley *
Alex Werner
Ricky Williams

BASS

Christopher Bennett
Jason Brittsan
Dan Cudworth
Terry Forrest
Kirby Hansen
Hal Laster
Tom Lohmuller
Wilfred Mathews *
Mark McKelvey
Ro Morris
James Ou °
Rick Thorne

* Section Leader
° On leave

FOUNDER/MUSIC DIRECTOR

Daniel Hughes founded The Choral Project in 1996. He is in constant demand as a conductor, accompanist, coach and choral clinician. Hughes has directed sessions in Vocal Pedagogy and Conducting Technique for the American Choral Directors Association, the California Music Educators' Association, and GALA Choruses. He has been a regular adjudicator for the California Golden State Choral Competitions, and has conducted honor choirs throughout the West Coast. He regularly conducts the San José Chamber Orchestra and The Choral Project in an annual winter-themed program. Other collaborations include international performances with well-known ensembles such as Costa Rica's Café Chorale, and creative work with award-winning Broadway composer & lyricist Stephen Schwartz. His concert appearances include performances at Lincoln Center (New York City), Gusman Concert Hall (Miami), and Davies Symphony Hall (San Francisco).



Hughes began studying piano and composition at the age of four. He has extensive training in piano and voice, and holds a Master of Arts degree in Conducting. In addition to his awards with The Choral Project, he is the recipient of the 2013 Arts Council Silicon Valley Artist Laureate Award in the "On Stage" category for his ground-breaking contributions to the arts in Santa Clara County; a 2010 Silicon Valley Arts & Business Award; the 4th place award ~ Small Ensemble Category (35th International Choral Competition, Gorizia, Italy); the 2nd place award (ACDA National Student Conducting Competition); the Christina Cadena Memorial Accompanying Scholarship; and the California Arts Scholar Awards for piano and composition. He is an accomplished composer & arranger, and has his own choral series through Santa Barbara Music Publishing. Mr. Hughes's biography is featured in Who's Who in America. He maintains a private music studio in the Bay Area.

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THE PROGRAM

I. PRAYERS

Spiritus Sanctus Vivificans

Hildegard von Bingen (1098–1179)

Avoonan dbishmaya (The Lord's Prayer)

Ilyas Iliya (b1963)

Lo yisa goy

Shalom Altman (1911–1986),

arr. Joshua Palkki (b1982)

Paige Kelly, soloist

II. STRIFE

Noche Oscura del Alma

Carlos Surinach (1915–1997)

I Want To Sing

Heather Razo (b1988)

Summer C. Latimer, soloist

III. LOSS

Libera me

Lajos Bárdos (1899–1986)

And So I Go On

Jake Runestad (b1986)

IV. LIGHT

Ljusfälten (Fields of Light)

Karin Rehnqvist (b1957)

Lux æterna

Brian A. Schmidt (b1980)

Ödi, ödi (traditional Tamil song)

arr. Stephen Hatfield (b1956)

Marc Hughes & Matt Halverson, percussion

V. STRUGGLE

Refugees (World Premiere)

Daniel Hughes (b1968)

Ashely Lewis, soloist

VI. HOPE

Hope for Resolution

Paul Caldwell (b1963) & Sean Ivory (b1969)

Marc Hughes, percussion

Spiritus Sanctus Vivificans

Hildegard von Bingen

Psalm antiphon for the Holy Spirit (D 157r, R 466va)

Hildegard von Bingen (1098-1179) was a great mystic and one of history’s most influential women. After taking the veil at age fifteen, she became famous for her prophetic, symbolic visions. Popes, emperors, kings, and archbishops throughout Europe would consult her on matters of state. But what she is known for today is the lyrical poetry she began writing in her forties, almost all of it set to music in simple plainchant. The range of her written work surpasses that of most of her male contemporaries and her music often attains an ecstasy that is seldom achieved in Old Roman or Gregorian chant. This short curriculum vitae from more than eight centuries ago scarcely scratches the surface of the life of the visionary prophetess named Hildegard of Bingen. She lived in a time when visions, interior meditation, and an intimate, personal relationship with God were the stresses of a devout life.

In this opening antiphon of Symphonia’s section devoted to the Holy Spirit, Hildegard offers swift, fulsome movement to convey the Spirit’s place, both rooted and rousing, as the source and sustainer of all created life.

<p><i>Spiritus sanctus vivificans vita movens omnia, et radix est in omni creatura ac omnia de inmunditia abluit, tergens crimina ac ungit vulnera, et sic est fulgens ac laudabilis vita, suscitans et resuscitans omnia.</i></p>	<p>The Holy Spirit: living and life-giving, the life that’s all things moving, the root in all created being: of filth and muck it washes all things clean— out-scrubbing guilty staining, its balm our wounds constraining—and so its life with praise is shining, rousing and reviving all.</p>
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Avoonan dbishmaya (The Lord’s Prayer)

Ilyas Iliya

“Avoonan dbishmayya” is a transcendent setting of “The Lord’s Prayer” in the original Aramaic by Bay Area composer Ilyas Iliya, original composed for the choral group Chanticleer. The composer writes:

“In the midst of quietness, a solitary voice emerges in supplication. Surrounded by reverberating resonances, the voice soars and cries out. The Space of matter and spirit comes nearer and benevolently cradles the person praying with compassion, while also protecting their solitude.

“The Lord’s Prayer” is perhaps on the most familiar of prayers, having been translated into every language. I chose to use Aramaic, the predominant language of Judea (539BC – 70 AD), and believed to be the language most often used by Jesus.”

<p><i>avoonan dbishmayya yitqaddash shmakh teeteh malkootakh yehee sevyonakh heykama dbishmayya af barza hab lan laHma dsoonqanan yawmana washvoq lan Hoveynan heykama daf Hnan shbaqnan lHayoveynan wlat3eelan linisyoon</i></p>	<p>Our Father in heaven holy be Your name let come Your kingdom let be Your desire even as in heaven on earth give to us bread that we need daily have compassion to us our offenses even as we also have had compassion for our offenders let not us enter into forgetting</p>
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illa päsyan min beeshta but part us from error
mittol dilakhhe malkoota because Yours are dominion
ooHeyla ooteshbooHta and authority praises
l3alam 3almeen ämeen. from ages to ages. Amen.

Lo yisa goy

Shalom Altman, arr. Joshua Palkki

This song takes its text from Isaiah 2:4, and has long been a scripture used to a call to action towards global peace. The song was written by the Shalom Altman, a well-respected trailblazer in the musical world—specifically in the sacred Judaic music. Arranger Josh Palkki has set this song for treble choir and mixed choir, in dedication to the civilian casualties of the Iraq war.

Lo yisa goy el goy cherev. A nation shall not lift sword against nation
Lo yil m'du od milchama And they shall not learn war anymore

And ev'ry man 'neath his vine and fig tree shall live in peace and unafraid.
 And into plowshares turn their swords, nations shall learn war no more

Noche Oscura del Alma

Carlos Surinach

This powerful work by Argentinian composer Carlos Surinach sets the mystical poem “Dark Night of the Soul,” written by St. John of the Cross. The poem is a “journey” into what he calls “The Dark Night,” in part because darkness represents the fact that the destination, God, is unknowable. Moreover, the path towards the unknowable can also be shrouded in darkness and mystery (and is unknown until we know it through experiencing it). Surinach’s setting of the poem leaves the listener in a state of bliss and wonder as it explores colors and shades—bright and dark—in its musical language. The result is one of joy, awe, ecstasy, and stillness.

En una noche oscura
con ansias en amores inflamada
¡Oh dichosa ventura!
salí sin ser notada
estando ya mi casa sosegada,
a oscuras y segura
por la secreta escala disfrazada,
¡Oh dichosa ventura!
a oscuras y en celada
estando ya mi casa sosegada.
En la noche dichosa
en secreto que nadie me veía
ni yo miraba cosa
sin otra luz y guía
sino la que en el corazón ardía.
Aquesta me guiaba
más cierto que la luz del mediodía
adonde me esperaba
quien yo bien me sabía
en sitio donde nadie aparecía.
¡Oh noche, que guíaste!
¡Oh noche amable más que la alborada!
¡Oh noche que juntaste
amado con amada,
amada en el amado transformada!

On a dark night,
 With yearnings in enflamed love
 Oh happy chance!
 I left without being noticed
 my house now being at rest
 In darkness and secure
 by the secret steps disguised
 Oh happy chance!
 In darkness and concealed
 My house now being at rest
 On the happy night,
 In secret, for no one saw me,
 Nor did I see anything,
 Without other light or guide
 Than that in my burning heart.
 This guided me
 More surely than the light of noonday
 To where he was awaiting me
 I knew him so well
 In a place where no one appeared
 Oh night that guided!
 Oh night more lovely than the dawn!
 Oh night that has united
 the Lover with his beloved,
 transforming the beloved in his Lover!

*En mi pecho florido,
que entero para él solo se guardaba
allí quedó dormido
y yo le regalaba
y el ventalle de cedros aire daba.
El aire de la almena
cuando yo sus cabellos esparcía
con su mano serena y en mi cuello hería
y todos mis sentidos suspendía.
Quedéme y olvidéme
el rostro recliné sobre el amado;
cesó todo, y dejéme
dejando mi cuidado
entre las azucenas olvidado.*

In my flowering chest
that I kept wholly for him
There he fell asleep
And I caressed him
There in a breeze from the fanning cedars
The breeze from the turret,
when I parted his hair
with a calm hand, and wounded my neck
And all my senses suspended
I remained and forgot myself
My face I reclined upon the Lover
All things ceased, and I left myself
I left my cares
Among the lilies forgotten.

I Want To Sing

Heather Razo

Heather Razo (b1988), composer, is pursuing dual Master of Fine Arts degrees in Collaborative Piano and Vocal Performance at Notre Dame de Namur University. She is a staff accompanist and vocal coach at Sacramento City College, maintains a private piano and voice studio, and can frequently be found collaborating on the piano in both the greater Sacramento area and the Bay Area. The inspiration for “I Want To Sing” came from the possibility of a “massed choir” piece as part of a Sacramento Choral Festival. Its original form was an SATB “Mixed Ensemble” composition; however, it was re-voiced and rearranged so it would have its premier as part of the VOX-SING project. The text by Sufi mystic Rumi references the prophet Mohammed’s flight from Mecca to Medina when the women of Medina came out onto their rooftops and sang and played music to welcome him into the city. The piece is in F Mixolydian, a mode closely related to F Major, and one which offers colorful chords to add to the exuberance conveyed in the text.

I want to sing like the birds sing
Not worrying about
who hears or what they think.
All religions, all this singing. One song.

Remember the lips
where this wind-breath originated
And let your note be clear.
Don’t try to end it. Be your note.
I’ll show you how it’s enough.

Go up to the roof at night
In the city of the soul.
Let everyone climb on their roofs
And sing their notes!
Sing, sing loud!

~ Jalāl ad-Dīn Muhammad Rūmī (1207–1273)

Libera me

Lajos Bárdos

This dramatic composition by Hungarian composer Lajos Bárdos portrays the turbulence of life from war and suffering. The prayers and nearly shouted out in pain and woe. The second section of the work interlaces the Gregorian chant “Dies irae” (“Day of wrath”) in the musical writing. This chant is often used when depicting doom or destruction. The choir gives a final burst of desperation near the end of the work, and is answered by a celestial statement of hope from angelic voices.

*Libera me, Domine,
de morte æterna in die illa tremenda
quando coeli movendi sunt et terra,
dum veneris judicare sæculum per ignem.
Tremens factus sum ego et timeo,
dum discussion venerit atque venture ira:
quando coeli movendi sunt et terra.
Requiem æternam, dona eis Domine
Et lux perpetua luceat eis.*

Deliver me, O Lord,
from eternal death on that awful day
when the heavens and earth shall be shaken,
and you shall come to judge the world by fire.
I am seized with fear and trembling
until the trial is at hand and the wrath to come:
when the heavens and earth shall be shaken.
Eternal rest, grant them Lord,
And perpetual light shine on them.

And So I Go On

Jake Runestad

This deeply moving composition was commissioned by Dr. Jonathan Talberg (Cal State Long Beach) and Dr. Edith Copley (Northern Arizona University) in memory of Germán Aguilar, who passed away unexpectedly in the summer of 2014. Germán's death was a huge loss to our world. He had a warm, kind personality and a love for life, teaching, and the people around him—especially his fiancé Jon Talberg. After Germán's death, Jon was cleaning out Germán's wallet, and found the only card inside was Jake Runestad's (the composer of this song). Jon soon contacted Jake, and asked if he would write a piece of music in memory of Germán. This music captures an element of Germán's life as an amazing man and lover of music, as well as serves as a form of healing to those who experience it, and who continue to suffer from this immense loss.

My lovely one	My lovely one
though you are gone	I am gone
taken from me	taken from you
I cannot leave you	mine in your suffering
I am not free	mine in your joy
I burn in snow	my snow will kiss you
and thirst in rain	pouring down my love
there is no sea	there is no sea
that can drown my pain	that can down your pain
but you would want me to live	I want you to live
and love again	and love again
and so I go on	and so I go on
always	always
wherever you are	wherever you are
lovely one	lovely one

~ Todd Boss

Ljusfälten (Fields of Light)

Karin Rehnqvist

Karin Rehnqvist (b. 1957), one of Sweden's best-known and widely performed composers, studied music at the Royal College of Music in Stockholm under the tutelage of Gunnar Bucht, Pär Lindgren, and Brian Ferneyhough. Rehnqvist has explored the extraordinary vocal technique of Kulning, a high and piercing form of singing used to call across mountainous areas. In Ljusfälten, Rehnqvist illuminates the text through music to give the listener a sense of shimmering lights in an immobile landscape. The poem speaks of "powers," "Earth's stormy night," and "Unyielding my power waits," yet the music describes the inner landscape of the poet: "My bright horizons stand / above Earth's stormy night."

<i>Jag har krafter. Jag fruktar ingenting.</i>	I have strength. I fear nothing.
<i>Ljus är himlen för mig.</i>	The sky is bright for me.
<i>Går världen under –</i>	If the world perishes –
<i>jag går icke under.</i>	I will not perish.
<i>Mina ljusa horisonter stå.</i>	My bright horizons stand
<i>över jordens stormande natt.</i>	above the earth's stormy night.
<i>Träden fram ur det gåtfulla ljusfält.</i>	Come forth out of the mysterious field of light.
<i>Oböjlig väntar min kraft.</i>	Indomitable, my strength waits.

~ from The September Lyre (1918) by Edith Södergran
 ~ Translation by Martin Allwood

Lux æterna

Brian A. Schmidt

This setting of the “Lux æterna” text, which comes from the “Communion” section of the Requiem Mass liturgy, was the winner of the 2003 Raymond W. Brock Memorial Student Composition Contest. According to the composer, the piece opens by prayerfully asking God to send His eternal light to the souls for whom we pray. This opening section’s slow sustained quality symbolizes the endless nature of God’s love. The texture and dynamics elevate and brighten in the next section to represent the SAINTS in Heaven. In the third portion of the work, the treble voices symbolize the beauty of eternal light, while the men contrast this shimmering color with a broader tone, representing the swelling of our hearts with the text to “grant them rest.” The final section consists of a reverent and intimate “Amen,” conveying a sense of feeling that the prayer has been heard and understood.

<i>Lux æterna luceat eis Domine:</i>	Eternal light shine upon them, O Lord:
<i>Cum sanctis tuis in æternum, quia pius es.</i>	with Thy saints for ever, for art merciful.
<i>Requiem æternam dona eis Domine,</i>	Grant them eternal rest, O Lord,
<i>Et lux perpetua luceat eis.</i>	and may perpetual light shine on them.
<i>Amen.</i>	So be it.

Ödi, ödi (traditional Tamil song)

arr. Stephen Hatfield

This song tells of those who spend their lives seeking the light of goodness, when it is already inside them awaiting discovery. Once we discover this light, we can share it and spread to others, illuminating the world with goodness.

<i>Ödi, ödi utkalanda Jödheeyay</i>	Running, running the untold millions
<i>Nädi, nädi nätkalaroom kalindhu poi</i>	Seeking, seeking desperately around
<i>Vädi, väi mändru pö na mändhurul</i>	Fading, fading the life inside goes lifeless
<i>Ködi, ködi yen nirandha ködiyay</i>	Millions, millions die seeking the light within

Refugees (World Premiere)

Daniel Hughes

“Refugees” is a work inspired by a poem made famous on the internet by contemporary poet Brian Bilston. The text is completely about perspective. The composition begins with an aggressive musical language that captures the sense of chaotic chatter and repetitive (and mindless) repetition of ideas. The harmonic language is tense and urgent—the sound of voices inciting panic. The second half of the work is the very opposite: harmonies settle into rich, comforting sonorities; tempo and fluidity of the lines contrast the percussive angst of the first half of the work.

They have no need of our help
 So do not tell me
 These haggard faces could belong to you or me
 Should life have dealt a different hand
 We need to see them for who they really are
 Chancers and scroungers
 Layabouts and loungers
 With bombs up their sleeves
 Cut-throats and thieves
 They are not
 Welcome here
 We should make them
 Go back to where they came from
 They cannot
 Share our food
 Share our homes
 Share our countries
 Instead let us
 Build a wall to keep them out
 It is not okay to say
 These are people just like us
 A place should only belong to those who are born there
 Do not be so stupid to think that
 The world can be looked at another way

(Now read from the bottom line to the top)

~ Brian Bilston

Hope for Resolution

Paul Caldwell & Sean Ivory

This moving composition is a juxtaposition of a European chant melody, and a song from South Africa. The interweaving of these two texts and tunes results in a work that deeply celebrates our global diversity. The opening chant melody (known as "Divinum mysterium" is adapted by permission from the composers to a universal text of love and possibility. The South African freedom song "Thula Sizwe" ("Nation, Do Not Cry") weaves into the chant tune to make for an unforgettable musical effect.

From great Love so freely given
 Love surpassing time and space
 All beginnings and all endings
 Love divine so full of Grace
 Of the things that are that have been
 And of those yet to be
 Evermore, and evermore

All the heights of heav'n adoring
 Angel hosts with praises sing
 All creation bows before it
 Love divine, celestial King.
 Let no tongue on earth be silent,
 Ev'ry voice in concert ring,
 Evermore, and evermore.

*Thula Sizwe, ungabokhala
 Ujehovah wakho uzokunqobela*

Hush nation, Do not cry
 Our God will protect us

*Inkululeko, sizoyithola
 Ujehovah wakho uzokunqobela*

Freedom, we will get it
 Our God will protect us

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DIRECTORS CIRCLE (\$2,500 to \$4,999)

Lien Hoang
Dylan McGraw

PATRONS CIRCLE (\$1,000 to \$2,499)

Anonymous
Rancho De Los Amigos

INVESTOR (\$500 to \$999)

Sandra & Richard Paulson
Benjamin Ross
Philip Trimboli
Schwab Charitable Fund

SPONSOR (\$250 to \$499)

Joy Morgan

SUPPORTER (\$100 to \$249)

Charles Baad
Jean & Bill Benner
Anne & John Draeger
Mary Ann & Richard Draeger
Eric Emberson
Lisa Hightower
Suzanne McNaughton
David McGill
Lee Meadows
Ellen Kerrigan & Baker Peeples
In memory of Paul Lathrop

FRIEND (up to \$99)

Margarita Altamirano
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Diane Boul
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Ryan Enright
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Thang Hoang
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Joaquin Razo
Marc Rezin
George Roth
Robert Salisbury
Beverly Siess
Hamid Shojaei
Talbot Smith
John Sup
Julee Starkey
Troy Studer
John Sup
Kieu Nga Tran

The donor list is as of April 18th, 2017. If you think we may have missed your name, please let a board member know so we can quickly resolve the issue. Thank you for your continued generosity of MUSIC WORTH SHARING.

Music Director

Daniel Paulson

Accompanist

Heather Razo

Photographer

Beth Baugher, True Love Photo

Web Site Hosting

Jennifer and Richard Crawford

PR Marketing

Vox Musica

Social Media

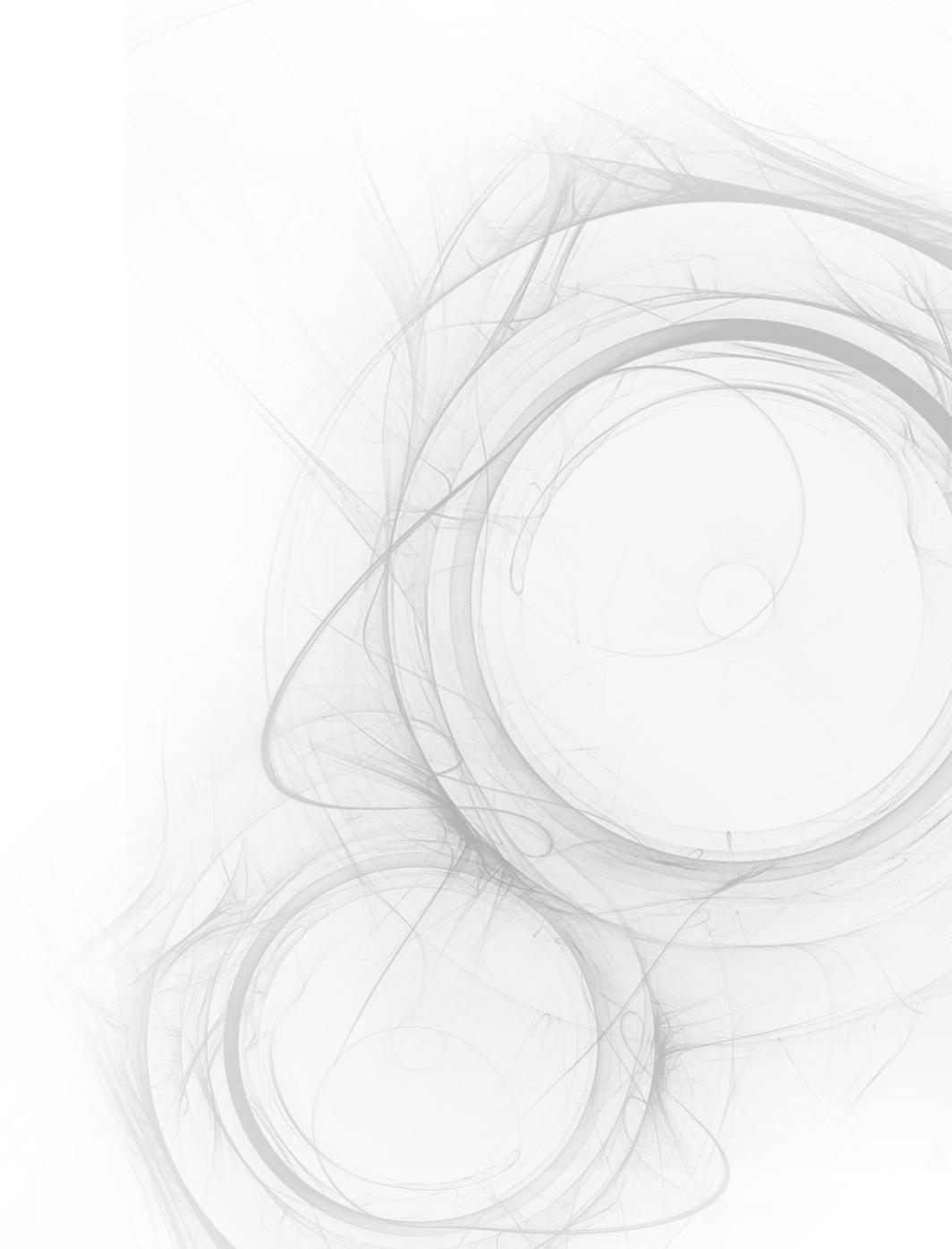
Amy Lynne Spier

Printing

Urban Art Lithography

Rehearsal/Concert Venue Facilitation

Beatnik Studios
Mission Santa Clara de Asis



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